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American School
of Classical Studies
at Athens

THE THEATRE AT CORINTH

A REPORT OF THE EXCAVATIONS OF 1896

[PLATES XVIII-XXIV]

ANYBODY who reads that part of Pausanias which deals with the topography of Corinth cannot fail to notice how many important buildings are spoken of as lying in the immediate vicinity of the theatre.¹ The temple of Athena Chalinitis, the temple of Jupiter Capitolinus, the old gymnasium, the seats for those who wished to cool themselves in summer, all lay in the immediate neighborhood of the theatre; and near the temple of Athena Chalinitis was the memorial to the children of Medea, and the Odeum,² while close to the old gymnasium lay two temples, one of Zeus and one of Asclepius. The theatre, then, forms a most important point in determining the topography of Corinth, for, when the site of the theatre is once known, it is absolutely sure that close at hand are other buildings well worth excavation—even though the theatre itself should prove to be of no interest.

The theatre has been found.

¹ Pausan. II, 3, 6 ff.: 'Ἐτέραν δὲ ἐκ τῆς ἀγορᾶς τὴν ἐπὶ Σικυῶνα ἐρχομένοις ἔστιν ἰδεῖν ἐν δεξιᾷ τῆς ὁδοῦ ναὸς καὶ ἀγαλμα χαλκοῦν Ἀπόλλωνος, καὶ ὀλίγον ἀπωτέρω κρήνη καλουμένη Γλαύκης. . . . ὑπὲρ ταύτην πεποιήται τὴν κρήνην καὶ τὸ καλούμενον Ὡδεῖον. παρὰ δὲ αὐτὸ μνημᾶ ἐστι τοῖς Μηδείας παισίν. . . . τοῦ μνημᾶτος δὲ ἐστὶν οὐ πόρρω Χαλινίτιδος Ἀθηνᾶς ἱερὸν. . . . τὸ δὲ ἱερὸν τῆς Ἀθηνᾶς τῆς Χαλινίτιδος πρὸς τῷ θεάτρῳ σφίσις ἐστίν. . . . ὑπὲρ δὲ τὸ θεάτρον ἐστὶν ἱερὸν Διὸς Καπετωλίου φωνῇ τῇ Ῥωμαίων· κατὰ Ἑλλάδα δὲ γλῶσσαν Κορυφαῖος ὀνομάζοιτ' αὖν. τοῦ θεάτρου δὲ ἐστὶ τοῦδε οὐ πόρρω γυμνάσιον τὸ ἀρχαῖον καὶ πηγὴ καλουμένη Λέρνα· κίονες δὲ ἐστήκασιν περὶ αὐτήν, καὶ καθέδραι πεποίηται τοὺς ἐσελθόντας ἀναψύχειν ὥρα θέρους. πρὸς τοῦτ' αὖ τῷ γυμνασίῳ ναοὶ θεῶν εἰσιν, ὁ μὲν Διὸς, ὁ δὲ Ἀσκληπιοῦ.

² Pausan. *l.c.*; Philostrat. *Vit. Sophist.* II, 1, 5, p. 237: . . . ἀξιούσθω δὲ λόγον καὶ τὸ ὑπωρόφιον θεάτρον ὃ εἰδεματο [Ἡρώδης Ἀττικὸς] Κορινθίους.

Trench XVIII.—During the excavations of the American School of Classical Studies at Corinth in the spring of 1896 under the direction of Professor Richardson, it was decided, towards the middle of May, to sink a trench—now known as Trench XVIII (see Plan, PLATE XVIII)—in the terrace below the Old Temple, in a place about 600 feet to the north-west of the temple, where a sort of semicircular depression in the ground gave a hint that here might be the much sought-for theatre. Owing to the great depth of the earth, the trench had to be very wide at the top (6 m. or 7 m.) to make sure that when the bottom was reached and the width of the trench

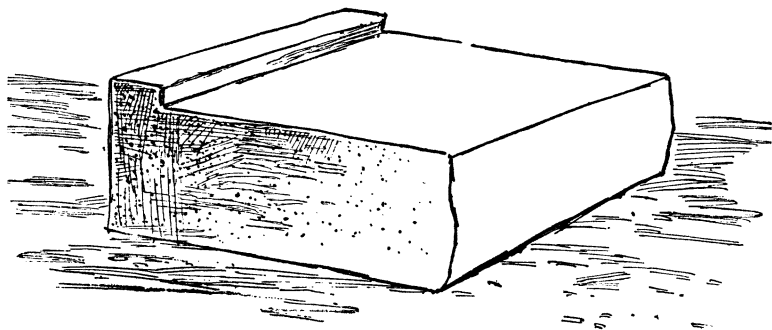


FIGURE 1. — A SEAT FOUNDATION.

had been narrowed by the necessary slanting of the sides, there should still be a little area of ground to show for the work done. At the bottom of the trench, at the upper end, we came upon what seemed to be a well-worn flight of steps (see PLATE XIX), and, side by side and parallel with this, two rows, about 1.40 m. apart, of stones arranged step-fashion. These stones were roughly squared, and at the top of the front edge there had been left a slight elevation, as if to keep something which had rested on them from slipping forward and off (Fig. 1). These stones varied somewhat in size, the smallest measuring about 0.30 m. across, and the largest 0.60 m. or 0.70 m., while their thickness ran from 0.10 m. to 0.40 m. The stones of each row were arranged step-fashion, each succeeding stone

being about 0.79 m. behind its predecessor, and about 0.25 m. higher.

The flight of steps was made by setting on edge two rows of thin stones about 0.75 m. apart. These were imbedded in the earth in such a manner that each succeeding stone should rise above its predecessor by about 0.25 m. (*i. e.* the same difference of heights as that of the above mentioned blocks of stone). Between them, at the front of each rise, was laid a flat, rectangular stone forming the tread of the steps. For each rise three stones were required—two thin stones set on edge to form the sides of the steps, and a flat rectangular stone to form

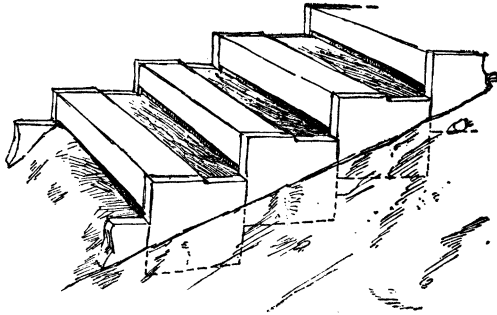


FIGURE 2. — STAIRS.

the tread. The stones forming the sides of the steps had on the top a slight elevation corresponding in position to the elevations on the squared blocks previously mentioned (see Fig. 2), so that whatever was laid across these blocks could rest also on the edges of the thin stones which formed the sides of the stairs.

Even at this stage of our progress we had little doubt that we had found the theatre, and that these squared blocks were the foundations on which the seats were laid. But how were the seats constructed? Were they of wood, or of *poros* stone, or of marble? In settling this question one of the first considerations is the probable size of the seat blocks. Their length for this part of the theatre has been already determined, from the

position of the foundations, to be about 1.40 m. Their width can be established from the width of the depressions wrought in the stones forming the sides of the stairway where the ends of the seat blocks rested (Fig. 2): it is from 0.35 m. to 0.38 m. To determine the height of the seat blocks is somewhat more difficult, but it can nevertheless be done with considerable certainty. In the first place, the foundations for the seat blocks, although roughly squared, are smoothed only on the top where the seat blocks rested on them. Plainly, then, the sides of the foundations were not intended to be seen, but were covered with earth, and in that case the seats themselves must have been high enough above the level of the foundation to enable a person to sit comfortably, *i. e.* (to take the average of other theatres) 0.30 to 0.35 m.; but it should be noted that the difference in level between the successive rows of seats is only 0.25 m. The size of the seat blocks, then, can be laid down with tolerable certainty at 0.35 to 0.38 m. wide, 0.30 to 0.35 m. high, and of a length sufficient to span the distance between the foundations, at this part of the theatre about 1.40 m. As the seat blocks themselves were not wide enough to fill the whole distance from back to front between the rows of seats, the remaining space back of them must have been filled with earth (Fig. 3), as is the case also in the theatre at Eretria.¹

The question now as to whether the seat blocks were of wood or of stone is easily answered. If wood were employed, it would necessarily be in the form of beams having dimensions somewhere about 0.38 m. by 0.35 m. That wood should have been employed in this form hardly seems likely, for it would have been far from economical. Moreover, these beams would have lain with two of their sides in contact with the earth, and this, even in so dry a climate as that of Greece, could not help hastening their rapid decay. The seats, then, were made of stone. In determining whether they were of marble or of *poros* stone, we must remember that the stairways were of *poros* stone, and that seats of marble would have pre-

¹ *Papers of American School of Classical Studies at Athens*, vol. V, p. 39.

sented, side by side with the *poros* stairway, an unpleasant contrast. The conclusion, then, seems inevitable that the seat blocks were made of *poros* stone.

In the same trench, towards the north end, we found two more seat foundations and another stairway (not so well preserved as the first) running at an angle with the first. The stones which formed the sides of this stairway were imbedded in the rock, in which two channels, about 0.25 m. wide and 0.10 m. deep, had been wrought to receive them. In this same trench (XVIII), near the middle (see PLATES XVIII, XX), were found three more of the now familiar foundation stones, while a little in front of them was a loosely built wall, which

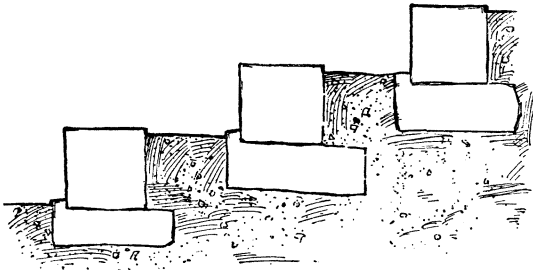


FIGURE 3.—SECTIONAL VIEW OF SEAT BLOCKS RESTING ON THE SEAT FOUNDATIONS.

contained among its various materials one of those foundation stones turned on edge. On the top of this wall, at a height of about 1.50 m. above the level of the foundation stones at that place, were a couple of oblong, rectangular stones, corresponding closely to the dimensions already determined for seat blocks. Here was a puzzle, and the solution of it had to be postponed.

Trench XVIII A. — Before the completion of this first trench (XVIII) we had opened another trench about 45 m. to the west of it, and at right angles with it. This second trench we called XVIII A (see plan, PLATE XVIII). In this trench we found the same sort of seat foundations, a second stairway, and, above the seat foundations and the stairway, some narrow

walls (about 0.75 m. wide), made of broken *poros* stones, having the same general direction as the stairway and the rows of seat foundations. The stairway, as nearly as could be determined by the small portion of it in sight, made an angle of about 70 degrees with the stairway at the south (upper) end of XVIII, while the distance between them was 53 m. This would postulate a radius of at least 46.20 m. from the centre to one of these points, which showed we were dealing with no small theatre.

Trench XVIII B (PLATE XVIII).—We now opened a third trench between XVIII and XVIII A at an angle of about 40 degrees with the latter. Here, again, we found just what we expected to find,—namely, more seat foundations, another flight of steps (PLATE XXII), and a couple more of narrow walls built on the line of the seat foundations (PLATE XXI). We found in this trench, as well as in the two others, a few rectangular blocks, all more or less broken, which corresponded to the dimensions required for seat blocks; but these we had expected to find, and they did not excite us. We had not, however, found any seats *in situ*, and this seemed a little strange.

Trench XVIII C (PLATE XVIII).—We now reasoned that if we should sink a trench on the line of a radius of the theatre at an equal distance from the line of steps in Trench XVIII and the line of steps in XVIII B, we should by finding, or not finding, a third line between the two, be able to determine the angle which the lines of steps made with each other. At the bottom of the trench we found no steps, but, on the contrary, a mass of seat foundations. We ran a side trench to the east, and still found seat foundations. At the east end, however, we found nothing, although there was room enough here for a stairway, and that there might have been a stairway here is still a possibility. But the trench yielded something of more importance than another stairway.

At the upper end of this trench, running crosswise to the line of the trench, were two long, rectangular, *poros* blocks placed end to end. The dimensions of one were: length,

1.45 m.; width, 0.35 m.; height, 0.33 m.; and of the other, length, 1.50 m.; width, 0.34 m.; height, 0.33 m. to 0.37 m., although somewhat irregular at the bottom. On looking more closely we noticed that the ends of these blocks lay in a direct line with the lines of the seat foundations, *i. e.* in the radii of the theatre, and, moreover, that the blocks lay at such a level that a line drawn just touching the tops of the seat foundations would exactly hit the bottom of the blocks. We began to think it possible that here we might have a couple of seat blocks in their original position. If so, they ought to rest on foundation stones, and, sure enough, on clearing away a little, we found that at their juncture they rested on a thin, square stone, of which the front had been broken away, while at the east end of the blocks, imbedded in a wall of broken *poros* stone, there lay a regular seat foundation on which the end of the seat block snugly rested (PLATE XXIII). There could be no doubt now that we had found a couple of seat blocks *in situ*.

That they were thus preserved is probably due to the fact that by some chance they early came to be covered with earth, for their surface shows hardly any signs of weathering. They are simply rectangular blocks of smoothed *poros* stone. There is no attempt at hollowing either the upper surface or the lower part of the front face as is the case with the seats of so many of the Greek theatres.

Trench XVIII D.—Our thoughts long since had naturally turned towards a stage-building, but there were difficulties in the way. The place where we wanted to dig was covered by a field of grain for which the owner wanted an extravagant price. We decided, therefore, to postpone systematic search for the stage-building until the grain should be harvested, even if we had to postpone it till another year, as we finally did, for on the day we left Corinth the owner of the land began to harvest his grain. In the hope, however, of finding perhaps one end of the stage-building, we sank, a little to the east of the grain field, a trench about 20 m. long, running north and south (PLATE

XVIII). Near the surface we found a loosely piled, square basis, made of secondhand *poros* blocks and a few Roman brick. Close beside it, at the south end of the trench, was a wall, apparently Roman, made of all sorts and sizes of stones. This wall, however, rested on a foundation of good *poros* stones, 0.80 m. wide, which runs in a direction almost exactly east and west. These *poros* stones, of which only one layer remained, were set to a line on their north face, while the other (south) face was only roughly chipped to a line. At the other (north) end of the trench, on the same level, at a distance of 11.94 m. from the first *poros* wall, we found another similar wall, 0.86 m. wide, running parallel to the first. In this wall the *poros* blocks were set to a line on the south face, while the north face was only roughly worked. Both these walls lay at a depth of from 2.50 to 3 m. below the surface. Outside of these two walls, a little below their level, were pavements made of thin blocks of marble, the one at the south end of small square blocks, the one at the north end of larger square blocks. This pavement, taken in connection with the coarsely built wall at the south end of the trench, made it look as if these walls had been utilized in the construction of some later building. On taking the levels of these two walls we found they lay 0.60 m. higher than the lowest seat foundation we had discovered (in XVIII). This did not promise well for a stage-building.

Trench XVIII E. — At right angles with Trench XVIII A and in connection with it we sunk a trench running farther up the hill towards the south. In this trench close to its juncture with XVIII A we found another of these narrow walls of porous stones and a few squared stones which may have been seat foundations. They lay, however, so near the surface that, although they are plotted on the plan, probably not much confidence is to be placed in their situation. Fortunately we have enough without them, and their existence or non-existence does not in the least affect our conclusions.

Trench XVIII F.—We now laid out a trench to the east of Trench XVIII, running crosswise of the lines of the stairways and seat foundations already discovered in XVIII. This we made long (about 18 m.) in the hope that we might uncover two adjacent flights of steps,—a hope in which we were not disappointed. We found two flights of steps, one of them being a part of the same flight which we had previously uncovered at the lower (north) end of XVIII. We found also a few scattered seat foundations, but the most remarkable thing which the trench yielded was a series of narrow walls, about 0.75 m. wide, of broken *poros* stones like those I have already described (see p. 487). These walls, about 2 m. apart, were all built on the lines of the radii of the theatre, but without regard to the earlier stairways and seat foundations (PLATE XXIV). Thus some of the seat foundations were completely covered by the walls, others were partially covered, while still others lay wholly clear. One stairway lay free, while the other was almost completely covered by one of the walls. What could be the purpose of these walls? When we first uncovered a few of them we had thought that they probably belonged to the foundations of some later houses, and had nothing to do with the theatre. There was nothing in the character of the walls themselves to help us settle this question. They were walls of a nondescript character, such as might have been built thousands of years ago or such as may be found in the modern town at the present moment. The sure thing was that they were later than the stairways and seat foundations. But such a mass of them, all built on the lines of the radii of the theatre, could belong to nothing but the theatre. Again, at the point where we uncovered them they were all of about the same height (1.75 to 2 m.), the top not always being intact. The only possible explanation was that they belonged to a rebuilding of the theatre. But why such a rebuilding? The answer is that the only purpose of these walls must have been to put the *cavea* on a higher level. But why should the surface of the *cavea* be

raised? Could it be that in Roman times wild beast shows were introduced here, and the *cavea* was raised to put the spectators out of harm's way? That seems hardly probable, for it would have been much easier to dig the orchestra a little deeper, rather than to rebuild the whole *cavea*. What purpose, then, did these walls serve? We have already noticed (p. 483) that the rise of the successive rows of seats was very slight, only about 0.25 m. — much less than usual in Greek theatres.¹ Now, when the theatre was rebuilt it seemed to be desirable to increase the height of the rise between the successive seats. This could have been done by filling with earth, but a better way seemed to present itself. The old seat blocks rested at each end on foundation stones. Why not raise the level of these foundations by building walls on the lines of the radii of the theatre? This then is what was done, and, in the light of this explanation the two seat blocks mentioned on p. 485 as resting on a wall at a height more than 1 m. above the old seat foundations now become intelligible. (See PLATE XX.) They are seat blocks belonging to the rebuilding of the theatre, and they are probably still *in situ*. It should be said — in fact, it can be laid down with absolute certainty — that the space between these walls at the time of the rebuilding of the theatre was not filled with earth. In the earth which to-day covers the walls and fills the space between them, one notices almost everywhere, near the bottom of the walls, a layer of *poros* chips. This layer of chips could have come from but one source. When the walls were being built, any small fragments from the working of the stones naturally dropped down between the walls. There they have remained to this day to testify to the manner in which the theatre was rebuilt.

It remains to say a word about the time of the rebuilding of the theatre, and to state what few general conclusions can be drawn from the rather scanty materials at hand.

¹ Athens, 0.32 m.; Piraeus, 0.32 m.; Eretria, 0.32 m.; Epidauros, 0.34 m.; Sicyon, 0.35 m.; Thoricus, 0.35 m.; Megalopolis, 0.37 m.

An indication as to the date of the earlier theatre seems to be afforded by the manner of working the stones ; this shows clearly that the theatre is Greek, and from the fact that the seats do not show the niceties which we find, for example, in the theatres at Athens, Epidaurus, and Megalopolis, one would naturally reason that it is earlier than those theatres. Further excavation, however, may throw more light on this question.

The date of the rebuilding, in my opinion, must fall within the time of the rebuilding of Corinth under the Caesars. The fact that the second theatre is built above the first, without regard to the position of the seats and stairways of the first, seems to show conclusively that at the time of the building of the newer theatre, the old theatre was not in use. And this conclusion is borne out also by another fact. The layers of *poros* chips, which I just mentioned, do not everywhere lie on a level with the bottom of the walls, but usually a little (0.20 m. to 0.50 m.) above that level. Now if, at the time these walls were built, the old theatre had lain wholly clear, there would have been nothing to prevent these chips falling to the level of the surface of the old theatre. If, however, the builders of these walls had found the surface mostly covered with earth, while here and there parts of the old theatre were visible, they would naturally dig down as far as the surface of the old theatre for the foundations of their walls. This is, in fact, what they did, and thus these layers of *poros* chips are found to-day above the level of the surface of the old theatre. As I have said before, the new theatre was built without regard to the position of the various parts of the old, — a proof to my mind that the old theatre at this time was mostly under ground. Indeed, the preservation of the two seats *in situ* was doubtless due to the fact that they were early covered with earth, otherwise they would probably have been broken up to furnish material for the *poros* walls of the new theatre (see above, p. 487).

And now we can come back to the question, and ask when could have been this period of disuse of the theatre at Corinth. The answer is ready. It must have been in the century follow-

ing the destruction of Corinth by Mummius; for, aside from the mass of testimony as to the total destruction of the city,¹ we have also the direct testimony of Vitruvius² that the theatre itself was destroyed.

Corinth, after its destruction, lay waste for many years, and it must have been during this period that the theatre was unused. Whether the seat blocks were broken up by Mummius in his efforts to make thorough work of the destruction, or whether they were plundered for building material cannot be said. Probably, however, the latter, for Mummius, after razing the stage-building and removing the "*echea aenea*," would have made the work fairly complete.

The theatre faces towards the north. Indeed, there are reasons for believing that it faced almost exactly north, for the trench XVIII C containing the Greek seats lies about in the middle of the semicircle which constituted our field of excavation, and the Greek seats in the trench run exactly east and west. Again, the walls of our supposedly possible stage-building run within a few degrees of east and west. Now even if this is not the stage-building, yet there is a good chance that these walls run in the same direction as the walls of the stage-building, and this fact, in the absence of other data, would lead us to believe that the theatre faced almost exactly north.

Whether these two *poros* walls (p. 488) belong to the stage-building is a question that can be settled only by further excavation. At present the line of the nearest (*i. e.* north) wall lies about 47 m. from the lowest seat foundation that we discovered, and the level of this wall itself is 0.60 m. higher than the lowest seat foundation. Of course the *cavea* might have

¹ Cicero, *Tusc.* III, 53: "Vidi etiam in Peloponneso cum essem adolescens quosdam Corinthios. Hi poterant omnes eadem illa de Andromacha deplorare 'Haec omnia vidi' sed iam decantaverant fortasse. Eo enim erant vultu, oratione, omni reliquo motu et statu, ut eos Argivos aut Syciones diceret, magisque me moverant Corinthi subito aspectae parietinae quam ipsos Corinthios, quorum animis diuturna cogitatio callum vetustatis obduxerat." Cf. Cic. *De Lege Agraria*, II, 87: "Corinthei vestigium vix relictum est."

² Vitruvius, *De Architectura*, V, 5, 8: "Sin quaeritur in quo theatro ea sint facta, Romae non possumus ostendere sed in Italiae regionibus et in pluribus

gone deeper, — in fact, it probably did ; for if we assume that the lowest seat we found is in reality the lowest, we shall have left for our orchestra a circle with a diameter of 36 m. When we consider that the diameter of the corresponding circle at Epidaurus is only 25 m., it does not seem possible that we have as yet unearthed the lowest part of the *cavea*, namely, the rows of seats nearest the orchestra. The orchestra, then, lay deeper.¹ But the deeper we assume the orchestra to have been, by just so much do we lessen the chances that our two *poros* walls are the foundation of the stage-building; for there is no lack of sloping ground here, and so there is no reason here, as at Eretria, for putting the orchestra on a lower level than the stage-building. There is no evidence that when the theatre was rebuilt earth was taken from the orchestra to construct the *cavea*; on the contrary (p. 490), in the rebuilding of the *cavea*, earth was not employed to raise the level, but this end was attained by means of walls of stone. So far, then, everything seems to indicate that we have not found the stage-building.

What we have found, however, is a portion of the *cavea* of one of the large theatres of Greece — just how large cannot as yet definitely be said. What we have already uncovered lies within the segment of a circle somewhat less than a semicircle, with a radius of about 55 m., but there are indications that the radius of the theatre is considerably larger than that.

A hint that the theatre at Corinth was of some considerable size is given by Plutarch,² who, in his life of Aratus, relates how Aratus, after making himself master of Acrocorinth, came down on the following day to the city, and in the theatre addressed the great crowd that had collected. Polybius³ also relates how Philip V, some years later, on the occasion of an incipient revolt, hastened to the town from Lechaeum and sum-

Graecorum civitatibus, etiamque auctorem habemus Lucium Mummius, qui diruto theatro Corinthiorum echea aenea Romam deportavit et de manubiis ad aedam Lunae dedicavit."

¹ If we should assume here an orchestra of the size of that of Epidaurus, its level would be 2.75 m. below the level of the two *poros* walls.

² Plutarch, *Aratus*, ch. 23 ; cf. also ch. 17.

³ Polyb. V, 25.

moned the Macedonians into the theatre, and there rebuked them for their conduct.

From what we have already discovered, it would be possible to restore conjecturally a considerable portion of the *cavea*, but, so long as there is hope of further excavations, that would seem to be an unnecessary task. It can be stated with considerable certainty, that in the lower part of the *cavea* there are twelve flights of steps, giving eleven *κερκίδες*, while above the *diazoma* each *κερκίς* was divided by an additional flight of steps. The difference in level between the highest and the lowest points we have discovered — making no account of Trench XVIII E — is 9.45 m. This difference, divided by 0.25 m., which, as one can see from the plan (PLATE XVIII), is quite constant as the difference in level between the successive rows of seats, gives us thirty-eight rows of seats. That there were other seats below this level, I have already tried to show (p. 493), and the remains in Trench XVIII E make it quite certain that there were others still higher in the *cavea*.

Very interesting is the description by Vitruvius (V, 5) of the bronze vases ("*echæa ænea*") which he says were employed in the theatre at Corinth to help the acoustic properties of the theatre. These were turned upside down and distributed, in accordance with a rather elaborate system which is described by him, in chambers prepared for their reception beneath the seats in different parts of the theatre. No doubt the slight slope of the *cavea* referred to above (p. 490) made it necessary to employ this artificial means of reënforcing the acoustic power of the theatre. If by chance some one of these vases of bronze has escaped destruction — who can tell what future excavations may bring to light?¹

FRANK COLE BABBITT.

CAMBRIDGE, MASSACHUSETTS,
December, 1896.



¹ I beg to express my thanks to Professor Richardson, Director of the American School, for some kindly suggestions, and to Mr. Herbert F. De Cou, Fellow of the American School, as well as to Professor Richardson, for a good deal of help, most willingly rendered, in the actual work of measurement of the theatre.

THE THEATRE AT CORINTH

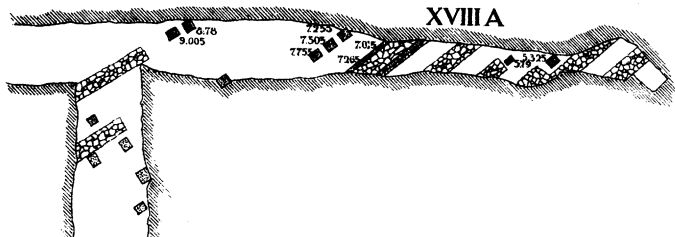
EXCAVATION OF 1896

DRAWN BY FRANK COLE BABBITT



-  **POROS STONE**
-  **WALLS OF BROKEN STONE**

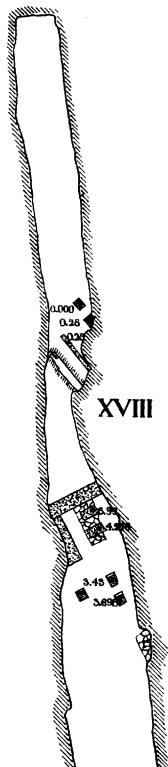
The numbers indicate the level of the points marked thus o above the lowest seat foundation.



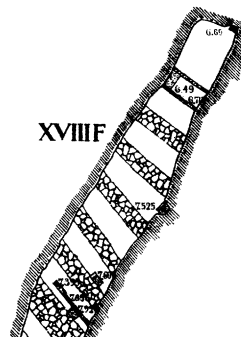
XVIII D



XVIII

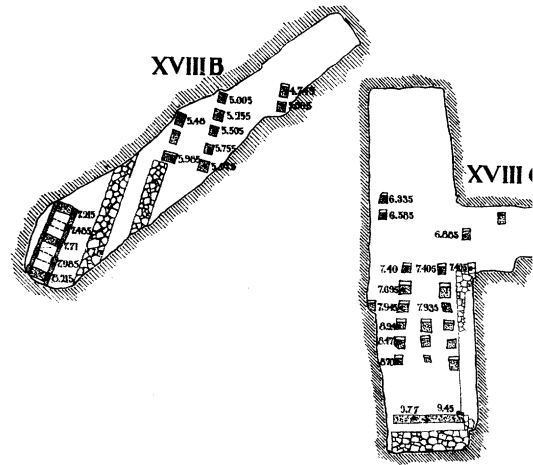


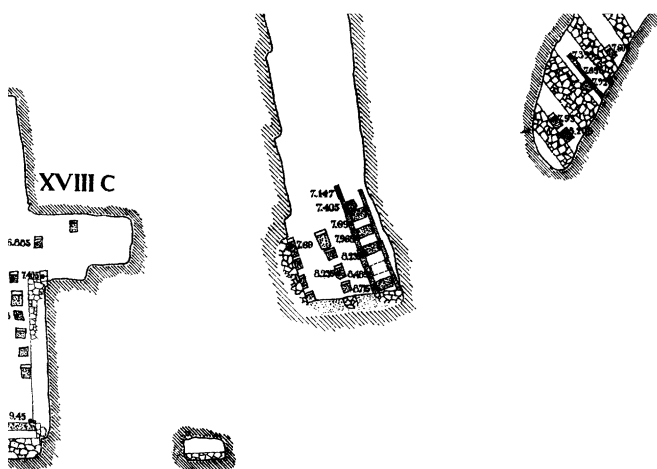
XVIII F





XVIII E







THEATRE AT CORINTH

Flight of steps, very much worn by feet. Foundations for seats, on the right. Trench XVIII



THEATRE AT CORINTH

Roman seats *in situ*: Trench XVIII. Further back, foundations for Greek seats on a lower level



THEATRE AT CORINTH

Foundations for seats, with Roman walls above them. At top of the picture, a flight of steps.
Trench XVIII B



THEATRE AT CORINTH
Flight of steps: Trench XVIII B



THEATRE AT CORINTH

Foundations for seats: Trench XVIII C. At the back, the seat blocks of the Greek theatre *in situ*



THEATRE AT CORINTH

Walls ("ribs") of Roman theatre: Trench XVIII F. In foreground, remains of a Greek stairway